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It has been suggested by a friend that we advocate the desirability of decorators and furnishers consulting about the finishing of a house, when different parties are engaged to do different parts of the work, or when, as often happens, there may be no one firm in the town that will undertake the professional management of the entire job. It is certainly an essential feature in the composition of the house, and in its continued enjoyment, that there be a harmony between the furnishing and the decorating, and it is difficult to understand how there can be any possibility of such harmony existing if each workman goes upon an independent line and neither knows or asks what the scheme of his co-laborers is to be. That there should be an understanding between the man who supplies the carpets, the wall paper, the furniture and the frescoing, in order to reach a congenial and effective result, goes without saying, and to this end all those persons should come into consultation. Learning the tastes or preferences of the builder or owner they should adopt some arrangement approaching nearest to it, and each having his particular part to perform in the general plan, being conscious of the part performed by the others, can readily make it more beautiful in itself and still additionally beautiful by the sympathy with its surroundings. This is such a self-evident, practical proposition, that those interested can hardly overlook it.

THE thought of this aid to the professional decorators led us some time ago to propose a Decorative Art Exhibition, participated in by all whose business is directly or collaterally connected with those arts going toward making the house handsome. This season is a good one to consider such an exhibition, and we shall be glad to hear from any of our readers who may be sufficiently interested in it to join with us in the undertaking.

THE Salmagundi exhibition recently closed at the American Art Gallery, had some remarkably excellent drawings showing very effective work. Possibly the best picture in the upper galleries is Thurlstrup's coaching scene, giving the artist a good opportunity to show his unquestionable skill in portraying the picturesque costumes of an hundred years ago. The most noticeable of the collection are the ceramic panels of Charles Volekmar, a number of underglaze ceramic pictures strong in feeling,

mellowed and soft in color, and where required indicating a great depth of treatment. The clearness of atmosphere and the sharp perspective are features that rival porcelain paintings. Handsomely framed, as these all are, they make a brilliant display. An error made by critics has been in comparing this work of Mr. Volekmar's with oil painting—he aims at no such comparison—it is the admirable handling of his colors upon a ceramic ground that calls for unstinted praise, and we venture the prediction that a few years hence the possessor of one of these panels will have an art gem that will be valuable. The drawings of Kenyon Cox for *The Blessed Damselle* of Rossetti, are worthy of a place with Vedder's "Omar Khyam," which is the greatest compliment we can show them.

We will not say that the Architectural Exhibition, given at the same time, is the worst the association has ever had, but it is certainly the worst New York could produce. With the exception of some very clever bits of furniture by Francis H. Bacon, of Boston, some pencil sketches of Europe by Walter Cope, Marshall's fine water colors of Chateau at Fontainebleau, Bruce Price's mantel, Brunner & Tryon's handsome interior, and perhaps a couple of others, there is nothing worthy of attention or criticism. It should be a mortifying incident to the New York architects that this is accepted as examples of their ability. If diplomas will correct it, by all means let architects have diplomas.

WE would be glad to find our Consular Reports dealing more frequently with features in the industrial arts of different countries, as developed from time to time. Where Consuls themselves are not experts in such matters, manufacturers would doubtless aid them. Illustrations with explanations of industrial processes have already occasionally appeared in these Reports, so that we are suggesting no innovation. The products of art besides are matters of international competition, and foreign trade would be accelerated, our own industries heightened, and it would generally be an aid to the business people of this country if they could be kept advised more fully of the monthly condition of affairs in all other parts of the world. The series of articles given recently in *The Herald* on the trades' condition in Europe compared with the similar trades in our own country, was most interesting and at the same time was unquestionably valuable to many of its readers, with the facilities possessed by a Consul, and the frequency with which they could make these Reports, as well as the vast number of different places that could be heard from at one time, the advantages of such Reports would be considerable.

ON another page will be found a sketch of the music balcony in Delmonico's ball room, completed not long since, and which is somewhat unique. The style employed is a free treatment of Florentine Renaissance. The doorways are so arranged that they form with the round topped mirrors and decorated wall spaces, an arcade, which surrounds the room. The balcony is so built that it continues the lines of the arcade. The color of the room is warm and rather heavy in the lower wainscot, but grows lighter in the wall surface, while the great frieze and ceiling are of the most delicate tones. The whole is brought into harmony by the glow of the electric lights, which were treated in quite a novel way, the groups of eight incandescent burners being encased in large opalescent globes. These globes, which were held by brass chains and surrounded by tiny gas jets, are seventeen in number, and hang pendent from points of design in the ceiling.